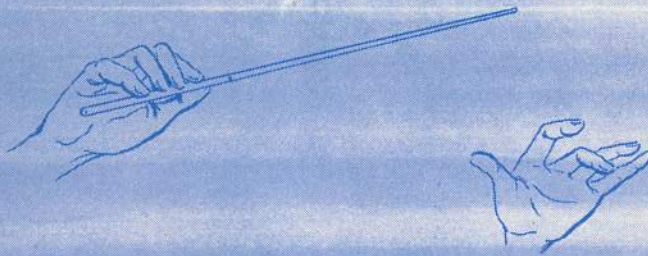


UTAH

Symphony Orchestra



B. Y. U.
FIELDHOUSE
●
THURSDAY, FEB. 19
PROVO 1952

MAURICE ABRAVANEL, Musical Director and Conductor

The Utah Symphony Orchestra

MAURICE ABRAVANEL, Musical Director and Conductor

And

The University of Utah

Present

the World Premiere of the
ORATORIO FROM THE BOOK OF MORMON

By

LEROY J. ROBERTSON

Thursday, February 19, 1953

8:15 P. M.

B. Y. U. Field House

Provo



Program...

LISZT..... *Les Preludes*
AARON COPLAND..... "A Lincoln Portrait"
HAROLD FOLLAND, Speaker

INTERMISSION

LEROY J. ROBERTSON..... *Oratorio From the Book of Mormon*

THE UNIVERSITY OF UTAH COMBINED CHORUSES

Directors:

DAVID A. SHAND, RICHARD P. CONDIE, JOHN MARLOWE NIELSON
KENLY W. WHITELOCK

Girls' Chorus, East High School—LORRAINE BOWMAN, Director

SOLOISTS

DESIRE LIGETI
Bass

KENLY W. WHITELOCK
Tenor

HAROLD BENNETT
Baritone

NAOMI FARR
Soprano

MELBA EGBERT
Contralto

ALEXANDER SCHREINER, Organist



Notes on the Program

by Dr. David Austin Shand

"LES PRELUDES," SYMPHONIC POEM (AFTER LAMARTINE) By Franz Liszt

Born at Raiding, Hungary, October
22, 1811; died in Bayreuth, Ger-
many, July 31, 1886.

Completed in 1850 and first per-
formed at a Pension Fund Concert of
the Court Orchestra at Weimar on
February 23, 1854, *Les Preludes* exem-
plifies the descriptive possibilities of
symphonic music. It is the third and
best known of thirteen symphonic
poems by Liszt. The program:

What is our life but a series of pre-
ludes to that unknown song, the first
solemn note of which is sounded by
death? Love forms the enchanted day-
break of every life; but what is the
destiny where the first delights of hap-
piness are not interrupted by storm,
whose fatal breath dissipates its fair
illusions, whose fell lightning consumes
its altar.

And what wounded spirit, when one
of its tempests is over, does not seek to
rest its memories in the sweet calm of
country life? Yet man does not resign
himself long to enjoy the beneficent
tepidity which first charmed him on
Nature's bosom.

And when the "trumpet's loud clang-
or has called him to arms," he rushes to
the post of danger, whatever may be the
war that calls him to the ranks, to find
in battle the full consciousness of him-
self and the complete possession of his
strength.

is drawn from Alphonse de Lamartine's
romantic verses *Meditations Poetiques*.
These lines preface Liszt's score.

The composition consists of four sec-
tions with an introduction and coda.
Two themes—



given numerous melodic, harmonic and
rhythmic transformations, are the basis
of the entire work.

Theme I first appears in the intro-
duction as part of a broad statement by
the strings. In the *Andante maestoso*
this theme is varied. Theme II, a can-
tabile melody, is also presented in this
first section stated by the horns and
violins.

The second, "storm" section, *Allegro
tempestoso*, begins with a variant of the
first theme.

"Rest . . . in the sweet calm of coun-
try life" is portrayed in the beautiful
Allegretto pastorale third section which
features a horn call and the cantabile
second theme.

The last *Allegro marziale animato*
section treats martially variants of the
two basic themes. Using figurations
from the introduction, the *Andante
maestoso* coda climactically concludes
the work with the attitude that in life's
various struggles, man may find the
"full consciousness of himself and the
complete possession of his strength."



"A LINCOLN PORTRAIT" By Aaron Copland

Born at Brooklyn, New
York, November 14, 1900.

Aaron Copland, one of our most dis-
tinguished composers, has given a
complete description of this timely tri-
bute to a great American, Abraham

Lincoln. Of his *Lincoln Portrait* he says:

"It was in January, 1942, that Andre Kostelanetz suggested the idea of my writing a musical portrait of a great American. He put teeth into the proposal by offering to commission such a piece and to play it extensively. My first thought was to do a portrait of Walt Whitman, the patron poet of all American composers. But when Mr. Kostelanetz explained that the series of portraits he was planning already included a literary figure, I was persuaded to change to a statesman. From that moment on the choice of Lincoln as my subject seemed inevitable.

"On discussing my choice with Virgil Thomson, he amiably pointed out that no composer could possibly hope to match in musical terms the stature of so eminent a figure as that of Lincoln. Of course he was quite right. But secretly I was hoping to avoid the difficulty by doing a portrait in which the sitter himself might speak. With the voice of Lincoln to help me I was ready to risk the impossible.

"The letters and speeches of Lincoln supplied the text. It was a comparatively simple matter to choose a few excerpts that seemed particularly apposite to our own situation today. I avoided the temptation to use only well-known passages, permitting myself the luxury of quoting only once from a world-famous speech. The order and arrangement of the selections are my own.

"The first sketches were made in February and the portrait finished April 16. The orchestration was completed a few weeks later. I worked with musical materials of my own, with the exception of two songs of the period: the famous *Camptown Races* and a ballad that was first published in 1840 under the title of *The Pesky Serpent*, but it is better known as *Springfield Mountain*. In neither case is the treatment a literary one. The tunes are used freely, in the manner of my use of cowboy songs in *Billy the Kid*.

"The composition is roughly divided into three main sections. In the opening section I wanted to suggest something of the mysterious sense of fatality that surrounds Lincoln's personality. Also, near the end of that section, something of his gentleness and simpli-

city of spirit. The quick middle section briefly sketches in the background of the times he lived in. This merges into the concluding section, where my sole purpose was to draw a simple but impressive frame about the words of Lincoln himself."

THE TEXT

"Fellow citizens, we cannot escape history."

That is what he said,

That is what Abraham Lincoln said: "Fellow citizens, we cannot escape history. We of this Congress and this administration will be remembered in spite of ourselves. No personal significance or insignificance can spare one or another of us. The fiery trial through which we pass will light us down, in honor or dishonor, to the latest generation. We—even we here—hold the power and bear the responsibility."

He was born in Kentucky, raised in Indiana, and lived in Illinois.

And this is what he said:

"The dogmas of the quiet past are inadequate to the stormy present. The occasion is piled high with difficulty, and we must rise with the occasion. As our case is new, so we must think anew and act anew. We must disenthrall ourselves, and then we shall save our country."

When standing erect he was six feet four inches tall.

And this is what he said:

He said:

"It is the eternal struggle between two principles—right and wrong throughout the world . . . It is the same spirit that says, 'You toil and work and earn bread and I'll eat it.' No matter in what shape it comes, whether from the mouth of a king who seeks to bestride the people of his own nation and live by the fruit of their labor, or from one race of men as an apology for enslaving another race, it is the same tyrannical principle."

Lincoln was a quiet man.

Abe Lincoln was a quiet and melancholy man.

But when he spoke of democracy, This is what he said:

He said:

"As I would not be a slave, so I would not be a master. This expresses my

idea of democracy. Whatever differs from this, to the extent of the difference, is no democracy."

Abraham Lincoln, sixteenth President of these United States, is everlasting in the memory of his countrymen,

For on the battleground at Gettysburg, this is what he said:

This is what Abe Lincoln said:

" . . . that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion: that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, and for the people, shall not perish from the earth."



DRAMATIC ORATORIO FROM THE BOOK OF MORMON

By Leroy Robertson

Born at Fountain Green,
Utah, December 21, 1896.

The Book of Mormon Oratorio is the most significant artistic musical work in the entire history of the Church of Jesus Christ of Latter-day Saints. In scope and breadth of treatment it is unique in Mormon literature. The teachings of Jesus Christ are of such magnitude that they allow for diverse expressions and styles to emphasize their great beauty and truthfulness.

Leroy Robertson, as a composer of international fame, is the first to have given a lasting musical setting on a grand scale to Book of Mormon Scripture. While his music adequately gives historic atmosphere and poignant emphasis to Latter-day Saint doctrine and belief, it is nevertheless a highly personal expression. It relates the old world with the new in an ever-fresh musical style encompassing a technique that is masterful, an intelligence that glorifies God and a heart that is sincere—a rare combination of qualities among modern composers.

The title page and text from the autograph score of the Oratorio follows:

DRAMATIC ORATORIO FROM THE BOOK OF MORMON

Text adapted from Heleman and
Nephi III by Leroy Robertson

Music by Leroy Robertson
for

Chorus—Children's Chorus—Orchestra

Organ

Soloists

Samuel the Lamanite Prophet

Jesus

Evangelist

Soprano

Alto

PART I

The prophecy of Samuel the Lamanite concerning the birth, death and resurrection of the Christ. Samuel also rebukes the Nephites for their sins and prophesies their destruction.

PART II

The birth of the Christ.

PART III

The death of the Christ.

The ministry of the resurrected Christ upon the American continent.

Prophecies from Isaiah as quoted in Book of Mormon.

Gloria Patri

Amen

ORATORIO FROM THE BOOK OF MORMON

Part I—Section I

Samuel:

Behold, I, Samuel a Lamanite do speak the words of the Lord, And He hath put it into my heart to say that the sword of justice hangeth over this people.

And four hundred years pass not away that the sword of justice falleth,

And heavy destruction awaiteth and it surely cometh,

And nothing can save but repentance and faith on the Lord Jesus Christ, Who surely shall come into the world and shall suffer many things and be slain for his people.

For behold an angel of the Lord hath declared it unto me, And he did bring glad tidings to my soul,

And behold I was sent to declare it
unto you that ye might also have glad
tidings,
But ye would not receive me.

O ye wicked and ye perverse genera-
tion,

Ye hardened and ye stiffnecked
people,
How long do ye suppose that the Lord
will suffer you,

Ye do not remember the Lord your
God in the things with which He hath
blessed you,
But ye do always remember your
riches,

Yea, your hearts are not drawn out
unto the Lord,
But they do swell with great pride
unto boasting, envying, strife, mal-
ice, persecution and murder and all
manner of iniquity.

For this hath the Lord caused that a
curse should come upon the land and
also upon your riches,
And in the day of your poverty ye
shall cry unto the Lord but in vain
shall ye cry.

For your desolation is already come
upon you and your destruction is
made sure.

And then shall ye weep and howl in
that day,

And then shall ye lament and say:

Chorus:

O that we had repented,
O that we had repented,
And not killed the prophets
And stoned them and cast them out.
O that we had repented.
O that we had remembered the Lord
our God
In the day that He gave us our riches
for our riches are gone.
O that we had repented.

Behold, we are surrounded by
demons,
Encircled about by the angels of him
who hath sought to destroy our souls.
O Lord, can't thou not take away
thine anger,
Thine anger away?

PART I—SECTION II

Samuel:

Behold, I give unto you a sign
For five years more then cometh the
Son of God
To redeem all those who believe on
His name
And at the time of His coming there

shall be great lights in heaven
And the night shall not be darkened,
The night before He is born.
And behold, there shall a new star
arise and there shall be many signs
and wonders in heaven.
And ye shall all be amazed and fall
to the earth,
And whosoever shall believe on the
Son of God
The same shall have everlasting life.

Chorus:

How beautiful upon the mountain
Are the feet of him that bringeth
good tidings.

PART I—SECTION III

Samuel and Chorus:

Again, another sign I give unto you,
A sign of His death.
For He surely must die to bring to
pass the resurrection of the dead
That thereby man may be brought
into the presence of the Lord.
Behold in the day that He shall suf-
fer death
The sun shall be darkened.

The moons and the stars shall refuse
to give light unto you.

There shall be no light upon the face
of the land

Even from the time He shall suffer
death until the time that He shall
rise again from the dead.

There shall be thunderings and
lightnings.

The earth shall shake and tremble.

The rocks broken up and mountains
laid low,

And darkness shall cover the earth,
And darkness shall cover the earth.

The graves shall be opened and yield
up their dead.

The graves shall be opened and yield
up their dead.

Evangelist:

And there were many who heard the
words of Samuel

Which he spake upon the walls of
the city.

And they who believed on His name
went forth

To be baptized unto the Lord.

But they who believed not were
angry

And cast stones and shot arrows at
him

As he stood upon the wall

But the spirit of the Lord was with
him

And they could not hit him with

their stones and their arrows.
And when they saw this they cried
unto their captains saying:

Chorus:

Take this fellow and bind him
For behold he hath a devil
And because of that power
We cannot hit him with our stones
and our arrows.
Therefore take him
And bind him.
Away with him.

Evangelist:

And as they went forth to lay their
hands upon him
He did cast himself down from the
wall
And did go into his own country
And was never heard of more among
the Nephites.

Epilogue:

Orchestra

PART II

Soprano:

The angels did appear and declare
glad tidings,
Glad tidings of great joy,
And miracles were wrought among
the believing.

Evangelist:

But they who believed not hardened
their hearts
And came to depend on their own
strength and wisdom.
For Satan did get hold upon them
And they did rejoice over their
brethren saying:

Chorus:

Your joy and your faith hath been
vain.
The words of Samuel are not ful-
filled.

Evangelist:

Now there was a day set aside by the
unbelievers that all those who be-
lieved should be put to death,
Except the sign should be given.
And now when Nephi saw this wick-
edness
His heart was exceedingly sorrowful,
And he went out and bowed himself
upon the earth and cried to God.
Yea, he cried all the day.

And the voice of the Lord
Came unto him saying:

Jesus:

Lift up your head and be of good
cheer
For on this night shall the sign be
given.

Chorus:

Lift up your head,
Lift up your head and be of good
cheer
For behold the time is at hand.
For on this night
Shall the sign be given.

Evangelist:

And the words which came unto
Nephi
Were fulfilled according as they had
been spoken,
For at the going down of the sun
There was no darkness.

Andante—Orchestra

PART III

Recapitulation sung by Samuel:

Now the people began to forget
The wonders from heaven
Saying they were wrought by man
And the power of the devil.
There arose a great storm
And a terrible tempest
And the whole earth did quake
As if to divide asunder.

And many were drowned and slain
And carried away in the whirlwind.
There could be no light
For so great were the mists of dark-
ness.
There was mourning, weeping, howl-
ing and groaning
For destruction had come upon them
And they were heard to cry:

Chorus:

O this day, this terrible day.
The devil laugheth and his angels
rejoice.

The chorus and orchestra develop this
text into a tumultuous climax after
which the voice of the resurrected
Christ is heard.

Jesus:

Behold I am Jesus Christ the Son
of God.
I created the heavens and the earth
And all that in them are.
I have come to bring redemption
To save the world from sin

And who so cometh to me as a little child
The same will I receive
For of such is the Kingdom of God.

Girls' Chorus:

A multitude gathered about the temple
Wondering and marveling
One with another
And they cast their eyes up to heaven
And saw the Lord descending.

Evangelist:

And they cried with one accord:

Chorus:

Hosannah! Hosannah!
Blessed be the name of the most high God!

Contralto:

He stretched forth his hand and said unto them:

Jesus:

I am the light of the world,
The beginning and the end.
I have laid down my life
And taken it up again
Therefore repent and come unto me.

Solo and Girls' Chorus:

Old things are done away
All have become new
Fulfilled in the coming of our Savior.
The Father maketh his sun to rise
And smileth down in favor.

Solo:

They brought forth their lame and blind and all that were afflicted.
And He did heal them.
Then they set their little children
Upon the ground about Him

And the multitude did kneel
As Jesus prayed.

Chorus:

The Lord's Prayer

Women's Chorus:

They saw the heavens open
Angels descending
Encircling the children about.

Samuel:

He did expound all things even from the beginning
Until the time that He should come in His glory,
Yea, even all which should come upon the face of the earth,
Until the elements should melt with fervent heat
And the earth be wrapped together as a scroll
And the heavens and the earth should pass away.

FINALE

Chorus:

The Lord hath made bare His holy arm
In the eyes of all the nations.
All the ends of the earth shall see the salvation of our God!
Awake, awake, put on thy strength
O Zion
Thy King cometh unto Thee!
Glory!
Glory unto the Father, unto the Son
and the Holy Ghost.

CHORALE

(See Below)

Chorus and Congregation:

Chorus:

World without end.
Amen.

The musical score is written on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The second staff continues the melody: C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half). The third staff continues: C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (half). The lyrics are written below the staves: "Glo-ry un-to the Fa-ther and the Son, Glo-ry un-to the Fa-ther, Son, and Ho - ly Ghost, As it was in the be-gin - ning, As it was in the be-gin-ning is now and shall be for-ev - er, Is now and shall be for - ev er!"